Biography of Choegyal Namkha'i Norbu Rinpoche compiled by Naljor on Facebook which focusses on the esoteric mind-to-mind transmission of Dzogchen.

The Real Meaning of Direct Introduction

"When I went to my master Changchub Dorje, I was educated up to the hilt in the intellectual sense. My mind was filled with everything I'd learned in the monastic colleges. I thought that to receive transmission of the teachings, elaborate ritual initiations were essential and I asked Changchub Dorje to give me a certain initiation. I asked him every day for days and days, but he always refused.

'What's the use?' he'd say. 'You've already received so many of those initiations from your other masters; initiations like that are not the principle of the Dzogchen teachings. Transmission isn't only received in formal initiations.'

But no matter what he said, I remained fixed on the kind of perfectly performed ritual initiations other masters had always given me. I wasn't satisfied with his replies, and I wanted him to put on a special hat, prepare a mandala, and pour a little water on my head, or something like that. That was what I really, sincerely wanted; but he always continued to refuse.

Finally, I insisted so much that he at last agreed. He promised that about two months later, on the day of Padmasambhava, the tenth day of the Tibetan lunar month 1, he would give me the initiation I wanted, the empowerment of Samantabhadra and the peaceful and wrathful divinities of the Bardo. This initiation is actually not very complicated, and a master skilled in such things could have completed it very quickly. But Changchub Dorje had never received a formal education, and he was not used to giving initiations. When the long-awaited day finally came, the initiation took him from about nine in the morning till midnight. To begin with, he had to prepare himself by performing a rite of self-initiation. This took him until mid-day to complete. Then he began the initiation for me. But, not being formally educated, not only couldn't he read the text himself, but on top of that I could -see that he didn't know how to do all the ritual things he was supposed to do. He wasn't that kind of a master.

So Changchub Dorje had a disciple present as an assistant who was himself an expert teacher, and it was he who prepared all the mandalas and ritual objects. Then this disciple began to read the text to tell the master what he had to do next. But when he read out that a certain mudra, or gesture, should be done by the master giving the initiation, Changchub Dorje didn't know how to do it, so they had to stop while he learned it.

Then there was a whole long invocation that was supposed to be chanted, invoking all the masters of the lineage, and while chanting it, the master is supposed to sound a bell and a damaru, or small drum. Someone who is used to rituals can perform all this very quickly, but Changchub Dorjc wasn't used to such things, and the whole situation became outrageous, a complete farce.

First of all he worked out with his assistant what was written in the notes to the text. 'Ah!' he said. 'It says here that you have to sound the bell!' So he took the bell, and for about five minutes all he did was sound it over and over again. Then it was read out to him that you have to sound the damaru. So he sounded the little drum over and over for about another five minutes. Then he suddenly said: 'Oh, now I see! You have to sound the bell and damaru together!' So he did that. But by then he had forgotten what

it was that he was supposed to chant, so he had to go through it all again with the help of the disciple who could read.

Changchub Dorje himself hadn't had the kind of education that involves study, but was a practitioner who had manifested wisdom and clarity through the development of his practice, and it was because of this wisdom and clarity that he was considered to be a master. So he hadn't received the kind of monastic training that would have prepared him to give all the various kinds of formal empowerment, and he stumbled through the initiation he gave me taking all day and a good deal of the evening to do it. By the time he had finished, I was almost in a state of shock, as, given my own background, I knew very well how an initiation should be done, and it was nothing like this.

But by then it was nearly midnight, and we were all very hungry. We sang the Song of the Vajra together many times. This is a short, slow, anthemic chant, characteristic of the way Dzogchen works with ritual, that leads the practitioner into contemplation through integration with its actual sound, the structure of its syllables and melody ensuring deep, relaxed breathing. Then we recited a short Gana Puja offering, and we ate.

After the meal the master gave me a real explanation of the true meaning of initiation and transmission, and I realized that despite all the formal initiations I had received at my college, I had never understood or entered into the true meaning of them.

Then, without interruption, for about three or four hours, Changchub Dorje gave me a real explanation of Dzogchen, not teaching me in an intellectual style, but talking to me in a very straightforward and relaxed, friendly, conversational way. Despite all my education, this was the first time a master had really made such a direct attempt to get me to understand something. What he said, and the way that he said it, was exactly like a tantra of Dzogchen, spoken spontaneously, continuously aloud, and I knew that even a very learned scholar would not be able to speak like that. Changchub Dorje was speaking from clarity and not just from an intellectual understanding.

From that day on I understood that intellectual study, which had always previously been so important to me, is only of secondary value. And I understood that the principle of transmission is not just the performance of rituals or initiations, or the giving of intellectual explanations. That day my mental constructions completely collapsed. Up until then I was completely boxed in with all the ideas I had received in my college education.

Transmission is vital to the introduction received in Dzogchen, and the Direct Introduction I received from Changchub Dorje that day, and continued to receive throughout my stay with him, was typical of the way in which transmission of the Dzogchen teachings has been passed on down the lineage from master to disciple, from the time of Garab Dorje, the first master of Dzogchen, who himself received transmission through direct visionary contact with the Sambhogakaya

Although centuries before the time of Garab Dorje a simpler and less sophisticated form of the Dzogchen teachings had been introduced into the many streams of the Bon tradition by Shenrab Miwo, refer to drawing on facing page, the great reformer of Bon, nevertheless what we now know as the Three Series of the Dzogchen teachings were taught for the first time on this planet in this time cycle by Garab Dorje. And although the great master Padmasambhava, who came later, is undoubtedly more widely known, it was from Garab Dorje that he received transmission, both directly, in the form of a visionary

transmission across time and space, and in the usual way, as the teachings had descended down the lineage of Garab Dorje's disciples and their disciples in turn.

Garab Dorje was a totally realized being who manifested a birth in a Nirmanakaya form [seep. 163], as a human being, in the third century B.C.E., in the country of Ogyen, which was situated to the north west of India. He spent his life there teaching to both human beings and the dakinis. His final teaching before he entered the Body of Light was to summarize the teachings in Three Principles, sometimes known as The Three Last Statements of Garab Dorje.

Garab Dorje, unlike Buddha Shakyamuni, who lived before his time, but like Padmasambhava, who was to come later, did not manifest an ordinary birth. A realized being can choose the manner, time and place of his or her birth in a way that seems impossible from the limited point of view of dualistic vision. Garab Dorje's mother, Sudharma, was the daughter of the King of Ogyen, and she was a nun. The child she bore was conceived after a meditative vision, an event that both delighted and baffled her. She was ashamed and afraid that people would think badly of her or believe that the child was a phantom because he had been born to a virgin. So she hid him in a cinder pit.

But when, a few days later, she returned full of remorse to look for the child, she found him radiant and healthy, playing in the ashes where she had left him. It was then accepted by the court that the child was a miraculous incarnation of a great teacher and he was brought up in the King's palace. Spontaneously and untaught, out of his great clarity, he began to recite essential tantras as if from memory, and the King found such joy in his company that he named him Praharsha Vajra, which means Joyous Vajra in the language of Ogyen, a language similar to Sanskrit. In Tibetan that name becomes Garab Dorje.

At the age of seven, when all the learned pandits of the kingdom were gathered in debate, Garab Dorje defeated them in argument, showing far greater understanding than any of them. He then taught them the Dzogchen teachings, and the news rapidly spread far afield that a young boy considered to be the reincarnation of a great being living in the country of Ogyen was giving a teaching beyond the law of cause and effect. When the news reached India it greatly disturbed the Buddhist pandits there, and it was decided that the most learned pandit of all, whose name was Manjushrimitra and who was extremely skilled in logic and argument, should lead a party to defeat this impudent young upstart in debate. But when Manjushrimitra arrived, he found that the boy was indeed a great teacher and that he could not fault his teaching. It became clear to him that the child's realization went well beyond his own intellectual understanding. He then became deeply repentant, and confessed to Garab Dorje the wrong motivation he had had in coming to see him with the sole intention of debating with him and defeating him in argument. Garab Dorje forgave him, and proceeded to give him more teaching. What he did ask of Manjushrimitra, however, was that he, the greatest of all the Buddhist scholars of his time, should write a text setting out the argument of the teaching with which Garab Dmje had defeated him. The text that Manjushrimitra then wrote exists to the present day.

To understand in what sense the teaching of Garab Dorje can be said to be beyond the fundamental law of karma, the law of cause and effect, and thus apparently contradictory to the teaching of the Buddha, and yet nevertheless still be a perfect teaching, we must consider the famous Heart Sutra, the essential summary of the vast Prajnaparamita sutras. This sutra proclaims the teaching on the nature of Shunyata, voidness, or emptiness of self-nature (the absence of inherent, independent existence posited by Buddhism), listing all the constituent elements with which we construct our reality, and stating that each in turn is void or empty (of self-nature). Thus the sutra expounds the voidness of the sense functions and

their objects, repeating the formula: ' ... and so, because all phenomena are in essence void of self-nature, the eye cannot be said to have any independent existence, and similarly there is in reality no such "thing" as an ear, or a nose ... nor a faculty of seeing, nor of hearing, nor of smelling ... ,' and so on. Then the text negates in the same way the supposed self-existence of all the central elements of the Buddha's teachings with a view to showing their essential voidness, including in this list of negations the statement that there is no karma, no law of cause and effect.

Since it is recorded in the sutra that the great bodhisattva Avalokiteshvara was requested by the Buddha himself to give this teaching to the great arhat Shariputra, in front of an assembled multitude of all kinds of beings, and since, at the end of the sutra, the Buddha greatly praises the wisdom of Avalokiteshvara's words, and it is recorded that the whole company rejoiced, it is clear that there is a teaching beyond cause and effect, and indeed beyond all limits, right at the heart of the Buddha's teachings themselves.

Garab Dorje had many disciples both among human beings and among the dakinis, and_ continued to teach for the rest of his life. Finally, before he dissolved his body into the essence of the elements and entered into the realization of the Body of Light, he left the summary of his teachings known as his Three Principles, which were presented above.

The Three Principles of Garab Dorje, the Three Series of the Dzogchen Teachings, and Further Groups of Three

The Dzogchen teachings, though their aim is not to develop the intellect, but to bring one beyond the intellect into the primordial state, contain a precise and crystalline structure of interlinked explanations. The Three Principles of Garab Dorje are the essentials of this crystalline structure, and all the various aspects of the teaching can be seen to be linked to them, in a network of interlocking components of explanation, grouped in threes. Appenix 1 shows the correspondences between these groups of three.

The first of the Three Principles of Garab Dorje is Direct Introduction, the direct transmission of the primordial state from the master to the disciple. It should be clear that this transmission itself is not something that comes within the realm of the intellect. But there are three ways in which the Introduction can be presented: direct, symbolic, and oral. And these three styles of presentation are fundamental characteristics of what are known as the Three Series of Dzogchen teachings: the Mennagde, or Essential Series; the Longde or Series of Space; and the Semde, or Series of the Nature of the Mind. A diagram of these Three Series is also included in Appendix 1, which shows the particular approach of each. The Three Series should not be seen as three grades, or divisions, or a school. They are three modes of the presentation of Introduction, and three methods of practice, but they all aim to bring the practitioner to contemplation, and they are all equally Dzogchen teachings. The division of Garab Dorje's teaching into Three Series was carried out by Manjushrimitra, Garab Dorje's principal disciple, and continued by later masters.

The Mennagde works most specifically on the principle of Direct Introduction (being the Essential Series), while the Longde is more closely associated with symbolic introduction, and the Semde with oral introduction. So each Series has its particular way of presenting the introduction to contemplation and the primordial state, yet the same state is transmitted directly as an integral part of each Series. One can say that the Semde is really the fundamental basis for the transmission of the Dzogchen teachings, while the Longde works with the principal points of the Semde; and the Mennagde can be said to be the essential points of the Semde and the Longde, condensed by masters according to their experience and

according to their discovery of terma (or hidden treasures). But the Semde has tended to become rather overshadowed by the presentation of the Mennagde and at various times it has been necessary to reemphasize its importance."

~ from The Crystal and the Way of Light Sutra, Tantra, and Dzogchen by Chogyal Namkhai Norbu compiled and edited by John Shane

"In The Crystal and the Way of Light, Chogyal Namkhai Norbu examines the spiritual path from the viewpoint of Dzogchen. He discusses the base path and fruit of Dzogchen practice, and describes his education and how he met his principal master who showed him the real meaning of direct introduction to Dzogchen. By interweaving his life story with the teachings, he both sets Dzogchen in its traditional context and reveals its powerful contemporary relevance. The book is richly illustrated with photos of Buddhist masters, meditational deities, and Dzogchen symbols."

https://www.shambhala.com/the-crystal-and-the-way-of-light-2355.html

"Chögyal the Dharma King, Namkhai Norbu Jewel of All Space, was born a special person. He was not a common man. He brought from his past lives a great wealth of virtue, wisdom, and merits and transmitted authentic lineage treasures of Tibetan Buddhism, sharing genuine living teachings with very fortunate students in the modern world. He was highly learned in every aspect of Tibetan culture, history, and all academic subjects, as well as the holder of an inestimable heritage of Bön, Buddhist, and Dzogchen teachings. His great unique wisdom and skill was his knowledge in preserving these treasures in harmony and distinctly. He was such a wonderful warm-hearted person whose every aspect of life was selflessly dedicated for the highest benefit of others, bestowing from his heart the precious riches of his wisdom and care.

Chögyal Namkhai Norbu, one of the foremost masters of Dzogchen, belonged to the last generation of Tibetans to have been fully educated in Tibet. He was born on December 8th, 1938, the first boy after three sisters, in Geug, a small village inhabited by only seven families. Geug was part of the kingdom of Derge, in Kham, Eastern Tibet. His father, Tsewang Namgyal, of the Trokhe family, was a high government official. His mother, Yeshe Chodron, was the sister of the Dzogchen Master Khyentse Chökyi Wangchug Rinpoche (1910–1960).

From the day of his birth, Chögyal Namkhai Norbu was believed by the local people to be the reincarnation of Adzom Drugpa Drodul Pawo Dorje (1842–1924). This was due, among other things, to the fact that shortly before his passing away, Adzom Drugpa had donated to Chögyal Namkhai Norbu's family some sacred objects symbolizing Body, Speech and Mind and many other personal belongings. The first one to recognize him as the reincarnation of Adzom Drugpa was his paternal uncle Ugyen Tendzin. In 1940, the reincarnation was officially confirmed by the VI Shechen Rabjam Rinpoche and Palyul Karma Yangsid Rinpoche...

In 1959, he tried to reach Tibet to help his family at a difficult time, but he wasn't able so he went back to Gangtok where he worked for the Government Development Office collaborating in the drafting of texts in Tibetan for education. In this period he also studied Sanskrit and Mongolian.

He never stopped trying to receive news of his family, but nobody seemed to know what had happened to them. Only many years later, when he had already been living in the Western world for several years, Chögyal Namkhai Norbu came to know that his father and brother had been imprisoned and died. His elder sister had also been imprisoned for three years.

As to his maternal uncle, Khyentse Chökyi Wangchug had been captured and put in the same prison with other two masters, Shechen Rabjam and Drukpa Kuchen. They were in different cells and couldn't talk or communicate between them in any way. But one morning, the guards found them dead in their cells, all three sitting in the meditation posture.

Also the XVI Gyalwa Karmapa, fleeing from Tibet, arrived in Sikkim, and in that period Chögyal Namkhai Norbu met him. He continued to study Sanskrit and learned a bit of Burmese. In the meantime, he received various and prestigious academic offers from different countries. Finally he accepted the invitation of the great Italian Orientalist, Prof. Giuseppe Tucci (1894–1984), who in 1933, together with the Italian philosopher and Minister of Culture, Giovanni Gentile, had founded the Italian Institute for the Middle and Extreme Orient, IsMEO. Hence, at the end of the year Chögyal Namkhai Norbu went to Dharamsala, in India, to meet the Dalai Lama, then he left for Italy.

Chögyal Namkhai Norbu's Life and Work in the Western World

In Rome, Chögyal Namkhai Norbu worked for a time at the IsMEO, now the Italian Institute for Africa and the Orient (IsIAO). In cooperation with Geshe Jempel Senghe, he worked to establish and organize the Tibetan department, based on the large library of Tibetan texts created by Professor Tucci. The Rockefeller Foundation granted funds to Chögyal Namkhai Norbu for his academic collaboration with Prof. Tucci...

From 1962 to 1992, he was professor of Tibetan and Mongolian Language and Literature at the Istituto Universitario Orientale di Napoli, now Università di Napoli L'Orientale, the same University where professor Tucci taught Chinese language. The "Orientale", established on April 7th, 1732 by Pope Clemente XII, is the oldest school of Sinology and Oriental Studies in Europe. During that period, Chögyal Namkhai Norbu undertook extensive research into the historical origins of Tibet and Tibetan Culture, thoroughly investigating the indigenous Bön tradition and the monarchic age connected to the Shang Shung Kingdom. His books, which include works on history, medicine, astrology, Bön and folk traditions, are evidence of his profound knowledge of Tibetan culture and his commitment to preserving this ancient cultural heritage. Chögyal Namkhai Norbu's many influential and profound works have given a concrete stimulus to the diffusion of Tibetan Tradition and Culture in the West...

For Namkhai Norbu Rinpoche a new life began in Rome, Italy, where he was able to study the Italian language and culture, learn about the Western academic world, starting with Giuseppe Tucci himself, and actively collaborate in the IsMEO Tibetan book collection catalog.

Perhaps not everyone knows that much of the information on the doctrines of the Tibetan philosophical schools, the folk and the Bon religions, along with all the drawings on ritual instruments and on the various types of gtor ma, contained in the famous book by Giuseppe Tucci, "The Religions of Tibet", are

the work of Namkhai Norbu. Together with Tucci, he also edited another important publication on Tibetan folk songs ("Tibetan Folk Songs from Gyantse and Western Tibet").

His work of cataloguing the "Giuseppe Tucci" Fund lasted three years and despite having little recognition from IsMEO it was a very important work.

Soon, however, in 1963 he moved to the "Oriental" University of Naples which was then called the "Istituto Universitario Orientale", where he was invited to hold courses in Tibetan Language and Literature and Mongolian Languages and Literatures. He taught in Naples University, as an Associate Professor, until 1992 when he decided to retire ahead of time, because his commitment as a Dzog chen Master had become very demanding.

As a University professor he is still remembered for the great following that his lessons at the Orientale had, especially in the 70s and 80s. In addition to teaching Tibetan and Mongolian languages and literatures, in his thirty-year academic career he focused his research primarily on the history of the Dzog chen tradition. His publications on the Dun Huang manuscripts are significant, to which he added his research on indigenous Tibetan culture, on Bon, on medicine, on astrology etc. His numerous studies on the ancient history of Tibet, original and rich with interesting and profound insights, have been the object of great attention, especially in the Tibetan world for which Namkhai Norbu Rinpoche became one of the most important intellectual figures of the last decades, universally considered an enlightened forerunner of contemporary Tibetan academies' historical research.

In 1968, Rinpoche started a family and acquired Italian citizenship.

In 1971 Chögyal Namkhai Norbu began to teach Yantra Yoga, an ancient form of Tibetan Yoga combining movement, breathing and visualization. The Yantra Yoga System of Vairocana, based on the text The Union of the Sun and the Moon and one of the oldest systems of Tibetan Yoga, dating from the eighth century, had been transmitted to Chögyal Namkhai Norbu by his uncle, the yogin Togden Ugyen Tendzin, and by other masters in Tibet. The principal aim of Yantra Yoga is to harmonize one's energy so that the mind relaxes and finds its authentic balance, which is the basis for getting into the state of contemplation.

In 1975, during the official visit of the XVI Karmapa and the Karma Kagyu delegation, Chögyal Namkhai Norbu had a private audience with Pope Paul VI in which occasion the Pope showed great respect and kindness.

A few years later, in 1976, on the request of people from diverse social and cultural backgrounds, Rinpoche started to give Dzogchen teachings to a small group of Italian students, with whom he later founded the Dzogchen Community. To make them understand the correct pronunciation of Tibetan terms, he developed a special transcription system. At that time Dzogchen was hardly known in the West and he was the first to transmit this teaching in a way that made it accessible to Western students amid the conditions of modern society...

In 1980 the search for land in Italy suitable for becoming the seat of the growing Dzogchen Community began and the following year Chögyal Namkhai Norbu established the first "Gar" in the International Dzogchen Community in the hills of Tuscany, Italy – Merigar. Its name and its principle was based on Nyagla Gar, or Khamdogar as it is known today, the place of Chögyal Namkhai Norbu's root master, Changchub Dorje.

Changchub Dorje was known as a doctor with extraordinary capacities and Khamdogar, where he lived with his family and disciples, was a community based on the collaboration of them all. The Gar was not a closed hermitage but open to everyone with a well-defined function in the local community. This was the model on which Chögyal Namkhai Norbu chose to lay the foundations and principles of the International Dzogchen Community which has gradually grown to currently include eleven Gars spread over various continents of our globe – Europe, China, the Americas and Australia. Each Gar is the hub of a network of smaller centers called Lings and meeting points in the towns and cities forming a great Mandala that unites the different geographical areas of the world. There are no hierarchical relationships among the different Gars but more a relationship of collaboration and cooperation. Since Merigar was the first Gar, it has become a symbol or a model for the other Gars. For example, the Temple of the Great Liberation that was constructed there in 1991 according to the vision and idea of Rinpoche has become a model for other meditation halls at the different Gars of the Dzogchen Community.

Tsegyalgar, the Gar of North America and the second international Gar after Merigar, was established in 1983 at Conway, Massachusetts, USA by Chögyal Namkhai Norbu and since that time has come to be known as Tsegyalgar East.

The Dzogchen Community began at the Group House of the Gurudjieff community in Conway Massachusetts in 1982. Because many of the early practitioners were builders they were able to construct the first Dark Retreat Cabin in the international Community completed in 1985.

The Dzogchen Community of North America began to outgrow the “Group House” in Conway. One hundred and sixty-two acres of land in nearby Buckland was purchased in 1987, which became Khandroling, the Sacred Land of the Dakinis. Khandroling is where Rinpoche first began receiving a succession of images and sounds (dream termas) related to the Vajra Dance, where the first Vajra Dance Mandala was painted by Chögyal Namkhai Norbu himself, and now houses the only Universal Mandala in the international Dzogchen Community. The Old Conway Grammar School was purchased in 1993 and still serves as the winter home for Tsegyalgar East and houses the Shang Shung Institute School of Tibetan Medicine...

In 1971, Namkhai Norbu began to teach an ancient Tibetan form of physical yoga he called Yantra Yoga (Tibetan: Trul Khor). This system is based on the Dzogchen tantra called The Union of the Sun and Moon and uses physical postures, breathing, and visualization to harmonize one’s energy and relax the mind. Starting in 1976, Namkhai Norbu began to teach Dzogchen to a small group of Italian students. During this time, Dzogchen was barely known in the West, and Norbu worked to make it accessible to modern Western students.

As interest in his teachings grew, Namkhai Norbu dedicated himself to teaching Dzogchen throughout the world through his growing “Dzogchen Community” (Wylie: rdzogs chen ‘dus sde). The first “gar” (gathering, settlement) of the DC was established in 1981, near Arcidosso, in Tuscany. It was called Merigar (“Community of the Mountain-of-Fire”).

The Dzogchen Community would eventually grow to include thousands of members in over forty countries, including in Europe, Australia, Asia, North America, and South America. The main DC Gars were: Merigar West in Italy and Merigar East in Romania; Tsegyalgar East in Massachusetts, USA and Tsegyalgar West in Baja California, Mexico; Tashigar North in Venezuela and Tashigar South in Argentina; Namgyalgar in New South Wales, Australia, and Kunsangar in Ukraine and Russia.

Namkhai Norbu continued to travel around the world, giving Dzogchen teachings. He held over 600 Dzogchen retreats throughout his life. Since 2005, some of these teachings were also transmitted worldwide via the internet. Norbu also developed a system of study and contemplative training for his students, which he called Santi Maha Sangha.

In the 1980s, Namkhai Norbu also began to reveal a new series of Dzogchen teachings (i.e., a terma cycle) called Longsal. These terma revelations have been translated and published in ten volumes.

In 2002, Namkhai Norbu oversaw the establishment of the Ka-Ter translation project, which tasked experienced translators such as Adriano Clemente, Elio Guarisco, and Jim Valby with the translation of important Tibetan language texts, as well as the works of Namkhai Norbu himself.

On 10 September 2018, the Italian government conferred upon him its highest award, Commander of the Order of Merit of the Italian Republic; this was presented by President Sergio Mattarella. He died 27 September 2018 (aged 79) in Arcidosso, Italy.

Chögyal Namkhai Norbu's teachings on the Dance of the Vajra and Khaita Joyful Dances (a program based on the study, singing, and dancing of traditional and modern Tibetan songs) have been recognized at UNESCO's International Dance Council (CID). The numerous cultural artifacts collected by Norbu, such as valuable Himalayan and Central Asian works of art, sacred objects, documents, and handicrafts, are now in the collection of the Museum of Asian Art and Culture in Arcidosso."

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Remaining in the Natural State, Norway 1980.